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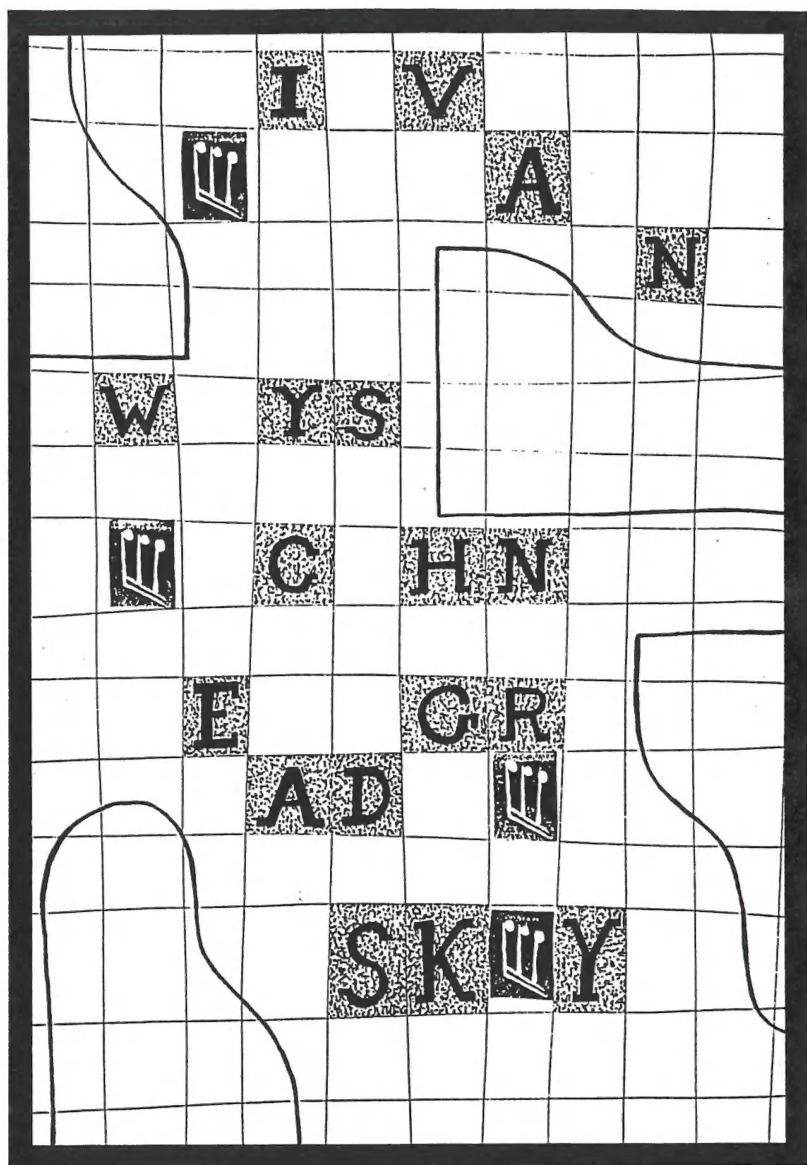
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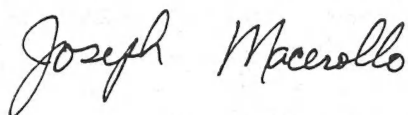
IVAN WYSCHNEGRADSKY



CENTENNIAL

Dear friends and guests,
New Music Concerts enters its twenty-second season with a sustained vision, cultural presence, and the highest consistent standards. We owe this to our reputation for excellence and I personally wish to thank on behalf of all of us at New Music Concerts, the many local performing musicians, the visiting artists and composers, and the many funding organizations, both government and private, for believing in us and helping us to foster with our sister organizations the contemporary arts in Toronto. I hope you enjoy tonight's program. Bring a new friend next time and let's enrich our audience base.

Sincerely,

A handwritten signature in cursive script that reads "Joseph Macerollo". The signature is fluid and elegant, with the first name and last name clearly distinguishable.

Joseph Macerollo
President
New Music Concerts



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Sunday, January 24, 1993

4 PM

Walter Hall

Faculty of Music, University of Toronto

Ivan Wyschnegradsky Centennial Concert

Ivan Wyschnegradsky

Transparences I Opus 36 (1953)

Jean Laurendeau, Ondes Martenot

Pierrette LePage, Bruce Mather, pianos

Ivan Wyschnegradsky

Transparences II Opus 47 (1963)

Jean Laurendeau, Ondes Martenot

Pierrette LePage, Bruce Mather, pianos

Ivan Wyschnegradsky

Composition en quarts de tons (1963)

Ensemble d'Ondes Martenot de Montréal

Suzanne Binet-Audet

Geneviève Grenier

Jean Laurendeau

Estelle Lemire

Ivan Wyschnegradsky

Cosmos Opus 29 (1939)

Marc Couroux, François Couture, Paul Helmer,

Pierrette LePage, pianos

Bruce Mather, conductor

Intermission

Serge Provost

Ein Horn (1992)

Pauline Vaillancourt, soprano

Ensemble d'Ondes Martenot de Montréal

Ivan Wyschnegradsky

Quatrième Fragment Symphonique

Opus 38ter (1958)

Jean Laurendeau, Ondes Martenot

Marc Couroux, François Couture, Paul Helmer,

Pierrette LePage, pianos

Bruce Mather, conductor

Bruce Mather

Yquem (1992)

Ensemble d'Ondes Martenot de Montréal

Marc Couroux, François Couture, Paul Helmer,

Pierrette LePage, pianos

Bruce Mather, conductor

Co-sponsored by University of Toronto, Faculty of Music.

In 1989 Bruce Mather was on sabbatical in Paris, France where he discovered *Quatrième Fragment Symphonique Opus 38ter* (1958) for Ondes Martenot and 4 pianos and *Composition en quart de tons* (1963) for 4 Ondes Martenot, by Russian composer Ivan Wyschnegradsky.

It was then that Mather conceived the idea of an Ivan Wyschnegradsky centennial concert centered around his compositions for Ondes Martenot.

Ivan Wyschnegradsky was born in St. Petersburg, Russia on May 14, 1893 and after having studied law he turned to composition under the guidance of Nikolay Sokolov, the Russian composer and teacher.

Sokolov introduced him to the works of Scriabin, which resulted in the oratorio *La Journée de l'existence* (1916-1917) to his own text dealing with the development of "cosmic consciousness". This concept, was to shape his future as a composer and led Wyschnegradsky to explore the use of micro-tones within a tonal framework, symbolic to him of the expansion of the human consciousness into the cosmic.

In the twenties he attempted to construct a quarter tone piano and in spite of collaborations with Richard Stein, Moellendorff, Mager and Haba, this ambitious project remained

unrealized. Later in 1936 he decided to use differently tuned instruments for his micro-tonal compositions, for example two pianos for quarter-tones or three pianos for sixth-tones, and he revised earlier compositions for ensembles of this kind. However aside from the two successful concerts in Paris in 1937 and 1945 there were few performances and no publications. It is only relatively recently that the musical world has begun to recognize the importance of both his compositions and of his theoretical writing on microtonal music.

"It is interesting", observes Bruce Mather, "that in the evolution of twentieth century music, there has been a universal adoption of rhythmic complexities, of new instrumental effects, of all imaginable ensemble combinations, of all textural possibilities. However, the element of pitch has not progressed beyond the 12 chromatic semi-tones.

"In the 1920's, there was a certain interest generated by the performance of several micro-tonal works of the Czech composer Alois Haba at the I.S.C.M. festivals. Subsequently, the neo-classic composers after the second world war showed little interest in expanding tonal frontiers beyond the semi-tone. Haba himself went back more and more to semi-tonal music. Ives, Boulez, Ligeti and Xenakis all flirted with micro-tones but more for coloristic and anecdotal purposes. The Mexican composer Julian Carrillo (1875-1965) explored micro-tones chiefly

towards the end of his life.

"The determination and courage of Ivan Wyschnegradsky in the face of incredible difficulties and the neglect of the musical world seems almost super human."

Since 1977 five recordings of his music have been produced, two by McGill University Records (works for two and three pianos), one by the Wyschnegradsky Association of Paris, the "24 *Préludes*, *Opus 22*" in Japan and his complete string quartets by the Arditti Quartet.

The Ondes Martenot figures prominently in the music that was programmed for this concert and appears in all of the compositions except that of ***Cosmos Op 29***, for 4 pianos, which was first performed in the Salle Chopin in Paris on November 10th, 1945. The pianists, Yvette Grimaud, Yvonne Loriod, Pierre Boulez and Serge Nigg, were all students of Olivier Messiaen, a friend and admirer of Wyschnegradsky.

"At the beginning of the score is found a theoretical preface which explains the pitch organisation, a space of an octave plus a 'neutral second' (or three quarter-tones) divided into 5 intervals of 5, 5, 5, 5 and 7 quarter-tones, which reproduces itself in a cycle. The transposition of this cycle by quarter tones gives us 27 different positions of the cycle." B.M.

Quatrième Fragment Symphonique is a work

that Bruce Mather discovered during his sabbatical year in France, where upon finding a part for Ondes Martenot and parts for pianos I, II, III and IV he reconstructed the score by pasting up photocopies of the originals. Also during his time in Paris in 1989, Mr. Mather discovered ***Composition en quarts de ton*** (for 4 Ondes Martenot) among the manuscripts of Wyschnegradsky at the home of the composer's son Dimitri. The two other selected works of Ivan Wyschnegradsky will be ***Transparences I Op 36*** and ***Transparences II Op 47*** both for Ondes Martenot and two pianos.

Born in Toronto in 1939, **Bruce Mather** studied there with Oskar Morawetz (composition), Alberto Guerrero and Alexander Uninsky (piano) continuing his studies in Paris with Darius Milhaud and Olivier Messiaen. His degrees in music are from Stanford University and The University of Toronto. Since 1966 he has taught composition and harmony at McGill University. In addition to being a composer and teacher, Mather is a remarkable pianist and has performed many premières of contemporary works, both as a soloist and as a duo-pianist with his wife, Pierrette LePage. Since 1986 he has directed a chamber orchestra for contemporary music at McGill University.

Encouraged by the enthusiasm of his old

friend Jean Laurendeau, director of the Ensemble d'Ondes Martenot de Montréal, Mr. Mather decided to write *Yquem*, a work for the complete instrumentation of the concert, 4 Ondes Martenot and 4 pianos.

"In this work, I use for the first time 3 different scales, the quarter-tone scale (24 notes to the octave), the normal chromatic scale (12 notes to the octave) and the same scale transposed down a quarter tone."

"It was at the suggestion of M. Michel Chausseuil, owner of one of the greatest vineyards of Pomerol, Château Feytit Clinet, that I decided to continue my wine series with a tribute to Chateau Yquem, the greatest and most expensive white wine in the world. M. Chausseuil is also a great wine collector and, among other treasures, has in his cellar a bottle of almost every vintage of Château Yquem produced since 1900" B.M.

Serge Provost was born in Saint Thimothée de Beauharnois, Quebec in 1952. He studied with Gilles Tremblay at the Conservatoire de Montréal from 1970 to 1979. From 1979 to 1982 he studied analysis and composition with Claude Baliff at the Paris Conservatoire.

He has written works on commission for Louise Bessette, the Ensemble d'Ondes Martenot de Montréal, the Nouvel Ensemble Moderne and the Société de Musique Contemporaine de Québec. Mr. Provost has taught at the Conservatoire de

Montréal and presently works as a chronicler for the radio program 'Musiques Actuelles' at Radio Canada.

Ein Horn is a new work by Provost for soprano and 4 ondes Martenot and features Montréal soprano Pauline Vaillancourt.

'Ein Horn', the unicorn, as presented in Rilke's poem ('Sonnets to Orpheus') personifies utopia or the creative dream.

"This work constitutes a triple homage to the poet Rilke, to Wyschnegradsky, that musical utopian who dreamed of a sound 'continuum' in time and space as a representation of pure thought, and finally to Maurice Martenot, inventor of an instrument of ethereal sounds.

"Ein Horn' exploits microtonality up to twelfths of tones, made possible on the Ondes Martenot by a special device. The general idea of this piece is that of a 'lied' illustrating the beauty of Rilke's poem" S.P.

O this creature that does not exist.
They did not know that and in any case,
its motion, and its bearing, and its neck
even to the light of its still gaze
they loved it.

Indeed it never was.
Yet because they loved it,
a pure creature happened.
They always allowed room.
And in that room, clear and left open

it easily raised its head and scarcely
needed to be.

They fed it with no grain, but ever with
the possibility that it might be.
and this gave the creature such strength,
it grew a horn out of its brow.

One horn.
To a virgin it came hither white
and was in the silver mirror and in her.

R.M. Rilke
trans. by M.D Herter Norton

The invention of the Ondes Martenot

"The day when radio sets with triode lamps producing pure sounds came to the trenches during the First World War, Maurice Martenot dreamed of transforming them into musical instruments capable of expressing human sentiments. Although at the time he was a radio operator in the army, he was first and foremost a musician having, in his own words, the 'virus of invention'.

After the war he set to work and in 1928 gave his first concert at the Paris Opera with his 'musical waves'. The success was immedi-

ate and the new instrument started its career.

Persons as diverse as Darius Milhaud, Jacques Brel, Maurice Ravel, Rabindaranath Tagore, André Jolivet and Olivier Messaien were all in agreement that the Ondes Martenot had an extraordinary expressive potential and that it was the most important musical instrument to be invented in the 20th century. For the performer it constitutes a sonorous and tactile extension of his nervous system.

In constant transformation over the past 50 years and now operating with transistors, the Ondes Martenot has a monodic keyboard with a controlled vibrato just as sensitive as on a violin, a 'jeu à la bague' (ring play) allowing the most subtle glissandos, a loudness key which permits all types of attack, articulation and all dynamic levels." B.M.

Ensemble d'Ondes Martenot de Montréal
Jean Laurendeau, director

Following his studies on the Ondes Martenot in Paris with Jeanne Loriod and Maurice Martenot, Jean Laurendeau returned to Canada in 1965. Since then he has toured for the Jeunesses Musicales and given concerts with the Société de Musique Contemporaine du Québec as well as being guest soloist with orchestras in North America. (Chicago, Montréal, Los Angeles, Boston and others) He

has also played often for radio and television. In 1977 he founded the Ensemble d'Ondes Martenot de Montréal.

Also a clarinetist, he was for fifteen years a member of the well known woodwind quintet, le Quintette à Vent de Québec. He teaches both clarinet and the Ondes Martenot at the Conservatoire de Montréal. He published a book on the musician, pedagogue and inventor Maurice Martenot in 1990.

Suzanne Binet-Audet

Suzanne Binet-Audet first studied the organ at the Conservatoire in Québec City and then in Paris where she started playing the Ondes Martenot, studying first under Jeanne Loriod and then under Maurice Martenot himself. In 1965 she obtained her diplomas from the Conservatoire de Paris and from the "Ecole Normale Supérieure de Musique".

As an 'ondiste' she has given several concerts in Europe and in Canada either as a soloist with orchestra or in chamber music. She has played with the Sextuor Loriod in Paris and has been a member of the Ensemble d'Ondes Martenot de Montréal since its foundation in 1977.

Geneviève Grenier

Having started her studies under Jean Laurendeau at the Conservatoire de Montréal, Geneviève Grenier soon became an enthusiastic promoter of the Ondes Martenot. In addition to giving concerts she has also given workshops

in schools and in summer camps. A member of the Ensemble d'Ondes Martenot de Montréal since 1988 she was chosen to play as a soloist with the orchestra of the Conservatoire de Montréal. She has also studied flute and voice and is active in the visual arts.

Estelle Lemire

Both 'ondiste' and composer, Estelle Lemire obtained her diploma in Ondes Martenot at the Conservatoire de Montréal. She has given many concerts on this instrument including works written especially for her. Her studies in composition were under Gilles Tremblay. She has received commissions both from the Société de Musique Contemporaine du Québec and Array Music. She has been a member of the Ensemble d'Ondes Martenot de Montréal since 1988.

The Pianists

Marc Couroux

Marc Couroux was born in Montréal in 1970. Coming from a background in humanities and mathematics, he devoted himself to music at the age of 17. Since 1989, he has been studying piano at McGill University with Louis-Philippe Pelletier and is currently working on a Master's degree. In 1991 he performed Ravel's "Concerto for the Left Hand" with the McGill Symphony Orchestra under Timothy Vernon and Elliott Carter's "Night Fantasies". As an ardent champion of new music, his repertoire includes works by Xenakis, Rzewski, Schönberg, Cherney, Ligeti,

Messaien, Stockhausen, Feldman, Cage and Fernyhough. In 1993 he will be premiering several new works by Montréal composers written especially for him.

Pierrette LePage

After studying with Constantin Klimoff in Québec and Alberto Guerrero in Toronto, Pierrette LePage continued piano studies in Paris with Lazare Lévy. Returning in 1962, she toured Canadian universities under the auspices of the Canada Council. She taught at the University of Toronto for several years, and in 1966 joined the Faculty of Music at McGill University.

As a duo pianist with her husband, Bruce Mather, she has given concerts in Canada, U.S.A., Mexico, Brazil, Argentina, France and Belgium and has made four recordings of contemporary music.

François Couture

Born in Farnham, Québec in 1959, François Couture has studied with Paul Loyennet and Louis-Philippe Pelletier. In 1983, he received his Master of Arts degree from the Faculty of Music, McGill University and continues his studies in Paris with Claude Helffer. Since 1990 he has taught at the CEGEP junior college in Drummondville, Québec.

Paul Helmer

From Kirkland Lake, Ontario, Paul Helmer studied piano with Alberto Guerrero and Bela Boszormenyi-Nagy. After studies in Stuttgart,

Berlin and Vienna he completed a Doctorate in Musicology at Columbia University. In addition to an extensive concert and recording career, he has been on the staff of McGill University since 1972.

Pauline Vaillancourt

A native from the Saguenay (Québec), soprano Pauline Vaillancourt is working extensively in Canada and in Europe in both the lyrical and contemporary worlds, on stage, at the opera and on radio. A Founding member of "Gropus 7", a musical theatre ensemble, she has premiered works by Canadian composers including Serge Garant, Gilles Tremblay and Claude Vivier. She has twice been invited by Pierre Boulez from the Ensemble InterContemporain (Paris, France) and has worked with opera directors Antoine Vitez at the Théâtre de Chaillot (Paris) and Pierre Audi (Artistic director of the Amsterdam Opera and of the London Almeida Festival). Her performances have been broadcast on Radio-France, the BBC (England) and the Société Radio Canada. While continuing to perform Canadian works throughout Europe, she appeared in a number of festivals there and in the United States of America covering a wide repertoire from Mozart, Handel and Bach to Ligeti, Evangelista, Kagel and Bussoti.

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